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John Nash CBE RA

Exhibition of Paintings and Drawings by

John Nash

CBE RA

ROYAL ACADEMY OF ARTS
LONDON 1967

ROYAL ACADEMY OF ARTS, 1967

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INTRODUCTION

IN 1913 London contained a galaxy of talented young artists. Prominent among the moderns in their twenties were Roberts, Wadsworth, Grant, Gaudier-Brzeska, Etchells, Nevinson, the Spencers, Carlines, Vanessa Bell, Bomberg, Anrep; in their thirties Bevan, Ginner, Gilman, Gore, Wyndham Lewis, Epstein and Gill. These and many others were furiously grappling with Post-Impressionism and the new currents from abroad—Fauve, Cubist or Futurist. Among them the Nash brothers immediately made their mark and came to hold a very special place. For their work struck an instantly modern note without any apparent debt to all these influences, as if they had produced a home-grown version of Post-Impressionism without any of the usual awkward traces of hybrid origin. The water-colour drawings which they first showed appeared to do to the letter what advanced artists and teachers had been advocating for years (and still seems the hardest thing to do): to draw exactly what you see regardless of academic system or stylistic conventions. John Nash especially had evaded the long training in the life-room and if he might later hanker for traditional acquired skill in painting nudes, he came to the outdoor world with an uncorrupted as well as accurate eye. Ever since Gauguin, the Rousseauesque theory that man is a natural artist who only needs to be released from the shackles of outworn art-forms had gained ground. In England, where water-colour painting in particular was overloaded with technical mumbo-jumbo, the Nashs' directness and simplicity effectively demonstrated the virtue of innocence. During the first few years when they did each assimilate various progressive influences without damage to this simplicity, they must have been envied for the apparent ease with which they succeeded in being consistently both English and modern.

The story, like all true stories, is not as simple as that. The Nashs' were not exactly untutored primitives. Between 1907 when Paul Nash decided to become a painter and 1912 when he first exhibited, he had been to Bolt Court and the Chelsea Polytechnic and then to the Slade, where he had struggled through the contradictions of classical drawing and impressionistic painting as well as a Pre-Raphaelite bog which he had found on his own. As a result, when John, who was four years younger, decided after encouragement from his brother to take up painting, Paul dissuaded him from going to an art school. But John must have received a good deal of information as well as guidance from his brother whom he much admired and from a Slade friend of his brother, Pellew Harvey, with whom he went walking in Norfolk in 1912 and who reinforced the importance of both memory training and making methodical notes, and not relying on imagination alone. He shared his brother's interest in Cotman, Cozens, Girtin, and he absorbed the spirit of the Norwich School very

thoroughly. Paul always said how lucky John was to have begun as a natural or naif painter and to have had no tutoring. But it was very far from the total lack of schooling he would have had without such a brother.

Yet John Nash's earliest work does have an observant innocence and a natural simplicity of style which Paul had arrived at in a more self-conscious way. That and the fact that certain of his early works reach as high a degree of emotional intensity as either of the brothers were afterwards to achieve, makes John particularly interesting today, when mistrust of academic instruction and belief in man's innate creativity are renewed. But now we know that savages may be just as preconditioned by existing cultural patterns as their civilized descendants, the problem seems worse: art students wonder if any skills can be handed on without prejudices as well; and if skills plus prejudice are worth acquiring.

In the winter of 1910–11 came Roger Fry's first Post-Impressionist exhibition (Cézanne, Van Gogh, Gauguin) and, in the autumn of 1912, the second (the French: Matisse, Picasso, Derain, Marchand, Vlaminck, Lhote, Friesz, Bonnard, Herbin, Van Dongen, Marquet, Braque, Asselin; the English: Adeney, Etchells, Lewis, Grant, Gore, Vanessa Bell, Stanley Spencer, Lamb and also a Russian contingent marshalled by Anrep). 1912 was the year in which modern art became fashionable. Paul as a student and a young painter was involved in the endless discussions and the embarrassing richness of choices to be made. Every modern painter knew which side he was on; but whom or what should he follow? John Nash on the other hand was not yet at the centre and missed these exhibitions; the influences he received were absorbed unconsciously.

In 1913 the brothers exhibited together at the Dorien Leigh Gallery, South Kensington, and from that moment John Nash began to make his own career. His work was liked by the Fitzroy Street painters—Bevan, Ginner, Gilman and Gore. They brought him into their circle and he received the approval of Sickert, Lucien Pissarro and Wyndham Lewis. It was the moment when they were enlarging the Camden Town Group into the London Group to embrace most of the English artists already mentioned and Nash became a founder member showing first at the interim exhibition held at Brighton (Camden Town Group, Vorticist and others) and then at the first London Group Exhibition at the Goupil Galleries in 1914. *About a pig* (No. 64) was among the water-colours he exhibited on these occasions. He also became a member of the Friday Club, originally a Chelsea studio where a group of Bloomsbury painters met and showed work. He became friends with Frederick Etchells who was in Lewis' vorticist camp. A year later he was very closely associated with Gilman, Ginner and Bevan in the Cumberland Market Group into which they gravitated when Gore died and the old Fitzroy Street meetings came to an end. They met, as R. A. Bevan relates in his account of his father's life, and showed work in two rooms

above the big market which Bevan had originally taken in order to draw the hay-carts which congregated there. Nash exhibited with them at the one exhibition they held at the Goupil Gallery in 1915. McKnight, Kauffer and Nevinson were enrolled later and William Marchant made the grey room at the Goupil Gallery available for their Saturday at-homes until the end of the war. As at 19 Fitzroy Street in earlier years, the show of pictures was accompanied by strong tea in thick white cups and slab cake. Here John Nash had also found his picture-dealer and it seems of interest that he remained with him and afterwards with Mrs. Marchant at the Goupil until she died in 1958.

Gilman took a great interest in John Nash and one can see why. Gilman upheld a modern movement which embraced both "Realists" (such as himself) and "Formulists" (such as Lewis) but of course he championed the "Realists", meaning painting which, however interpretative or experimental, must be rooted in sound visual observation and good drawing—the painting of a cactus which still remains a cactus at the end. John Nash's honesty of observation and ability to simplify and formalise, with a gain rather than a loss in subject-interest, supported his views. On his side Nash needed to take from other painters at that moment not ideas or aesthetic influences but practical advice. He had recently begun to work seriously in oil paint and Gilman, very much a painter and a professional, had a great deal of experience derived from a broader European tradition and decided opinions. Nash's new colleagues saw painting as a job to be properly learnt. From Gilman he could take the idea of the paint unmixed with oil, the palette of opaque colours, meticulous squaring up, the search for one colour inside another and also a position of independence from his brother. The advantage of no formal schooling is that a painter can go to school with whom and when he likes. Sometimes John Nash's faith in what he actually sees is closer in spirit to Gilman or Ginner than to Paul. I am sure that Gilman thought he had singled out the more promising painter of the two and Sickert, in writing of the 1916 London Group, hints where his sympathy lies: "The brothers Nash are always interesting, Paul with his head, where a poet should be, in the clouds, and John, like the child that the painter should be, putting his brush in his mouth to tell us what he has seen in the field or on the farm that afternoon".

Two or three of his early paintings are very remarkable. Like Van Gogh's sunflowers or cypresses, John Nash's *Cornfield* (No. 8), *The Three Carts* (No. 1) or *The Viaduct* (1915), which alas is not in the exhibition, once seen cannot be forgotten. Unlike *Bubbles*, or other vulgar nineteenth-century images which are also very memorable, we can go on looking at them. We can share the way in which they have been painted, watching Van Gogh actually make his inventory of all possible combinations of shapes of sunflowers, alive or dying, and Nash uncover the geometry of curved fields, cornsheaves and angular woodland, bathed in the soft light

and long shadows of the English afternoon. In these paintings, not sentimental recall but precise patterns and quantities of colour inform our senses and regulate our sympathies. The painting itself does something to us. Thus the arguments can be repeated for painting which itself provides a direct experience and not simply the reminder of an experience previously enjoyed—arguments which stocked the armoury of the staunch band of artists and critics (notably Clive Bell) who fought the battle for modern painting, and among whose advance guard young John Nash now found himself.

Just before the First World War, London was anything but an artistic backwater. French and Russian painters had been pleased to show at Fry's 1912 exhibition, and the Futurists were very much in evidence. Severini came, Marinetti followed. Kandinsky, Zadkine and Brancusi, and other now less well-known Independents from Paris, sent regularly to the London Salon of the Allied Artists. Gaudier-Brzeska and other foreign artists had settled in London. There was plenty of to-ing and fro-ing between the capitals. But in general there was one main difference in attitude between the English and the French painters, whose lead they often followed. The English were amazed by the ability of Cézanne (or Van Gogh or Seurat) to invent pictorial equivalents for acutely observed visual experiences. They therefore pursued the post-impressionist example of acute observation from nature combined with the study of these Post-Impressionists. The French, taking observation for granted, seized on the vocabulary of Cézanne or Gauguin and had invented successive new idioms which the English accepted but related back to their own perceptual habit of close observation. This cannot have been because the English were a little later in the day, or worse artists, or through the strong influence of Slade drawing, or the tradition of English water-colourists or Constable or the Pre-Raphaelites. It is all very well for the heirs of Descartes or Voltaire to proceed from general ideas to examples. English thought has an empiricist cast and the English have a passion for truth as the source of experience: they argue from their senses. Whatever the cause, it is evident that English painters then and until 1930 painted best when the painting which itself provided a direct visual experience also gave a full account of the visual sources which had moved or delighted the painter deeply.

This English inductive attitude to nature provided exactly those complementary qualities which the French lacked, the antidotes to *belle peinture* and repetitive professional formulae. Because they were particularly gifted in just this way and consistent in the development of styles derived from originality of vision, the brothers Nash each in his different way became important and central to the main course of English painting after the First World War.

Both brothers served in the trenches. In 1916 John Nash enlisted in

the Artists' Rifles and was on active service from then until January, 1918. During the spring of 1918 he was commissioned as an official war artist and he was able to use the numerous notes which he had made on active service. Similarly Paul, after active service in 1916 and 1917, finally found the opportunity to do a dozen drawings which obtained for him a post as official war artist at the Front. His exhibition of war work made a huge impression and during that year the brothers worked on larger canvases officially commissioned, sharing a shed in Buckinghamshire as a studio and leading, in contrast to the life of the trenches, an almost idyllic existence, each with their wives. For both men the war was a decisive experience which had to be grasped and which forced their art into a sudden maturity. If Paul's over-all production was the more impressive, conveying (as Herbert Read, himself returned from the same hell testified) the phantasmagoric atmosphere of "No Man's Land", and the "outrage on Nature" as no other artist could, John contributed what has always been to my mind the best of all the war paintings: *Over the top: the 1st Artists Rifles at Marcoing* (No. 2)—best because it images a reality of war in a way which anyone can understand and because this message is conveyed by the pure mechanics of design in a way as unequivocally plastic as a battle by Hokusai or Uccello. It was used as a frontispiece to the illustrated guide when the work by war artists was shown at the Royal Academy in 1919.

Here it is not the agonised landscape but the situation of human beings in the landscape with which the artist deals so faithfully. It is surprising that the untaught painter who was to devote succeeding years almost entirely to landscape and still-life should have obtained such complete mastery of human subject matter, following earlier primitive but poetic paintings of farm-hands, carts and traction engines, and this must be reckoned in assessing his stature. More surprisingly he deals faithfully with the dead (as Stanley Spencer did with the wounded) without rhetoric or romantic over-emphasis. Nevinson (who courageously broke the official ban on corpses) drives his moral home with the melodramatic zeal of a propagandist. In this painting of John Nash's and also in a smaller painting in the Imperial War Museum, the dead, the earth, the barbed wire, the duck-boards at the bottom of the trench are seen with an equal detachment in their true shapes—the facts are left to speak for themselves. But seeing is a very confused business. The simplifying of this confusion into credible facts has involved the intervention of a clear, poetic and balanced mind. His assessment of war is devoid of pathetic fallacy. Paul's vision of the beauty of natural forces even in devastation hints at a consciousness of the artist's role. It is this complete innocence in John of the high claims of art which gives his work its strength.

By 1918 Roger Fry was a persuasive influence over the London Group with a recipe for boiling down Cézanne into good brown Windsor soup.

John Nash did not come to conscious terms with Post-Impressionism by this route. But Percy Moore Turner, the picture dealer who lived near him at Gerrards Cross and admired his work very much, began to interest him in Orthon Friesz, Lhote, Marchand, Marquet and the other French painters who were post-Cézanne. Friesz and Marchand especially interested him and he painted a number of pictures which showed a formalisation which owed something to them as well as to his vorticist friends. Fry indeed had been against the Nash brothers up to this time, looking on them as a performing troupe. But it was Orthon Friesz's unqualified admiration for one of these works of John's in a Friesz-Marchand vein which, although Fry cried "Oh, No, No!" at the time, won his belated approval. An example, *A Group of Trees* (No. 6), shows that John understood these flat relationships very well, while his response to the subject gives a warmth of feeling which Marchand and Friesz rarely have.

John Nash held his first one-man exhibition in 1921 at the Goupil Gallery. After the war both brothers were very successful. It was their work above all which attracted the interest of a wider English public to modern art. By the mid-twenties, between them, the Nash brothers had altered the English idea of landscape painting so that it could never be the same again. The painters who came to the fore in the decade after the war—Christopher Wood, Ravilious, Bawden, Piper, Sutherland, Burra and Ivon Hitchens—all seem indebted not so much to paintings by Paul or John but to this idea of landscape to which both contributed. Later on it becomes easier to separate the influence of one or the other: the effect of Paul's sense of the numinous power of objects in a landscape on the painters who by the thirties were seeking a more abstract direction; or of John's more direct effect on the water-colour painters with whom he has been associated. Influences are not easy to distinguish from affinities but I do not doubt that they did change our sensibility to landscape in a way which we have absorbed and partly forgotten. John's best early work too must have affected Paul's work with the clarity of its images in return for Paul's example at the beginning. Their general conception of landscape painting might be described as painting the structure of landscape in lines (planes, colours, masses too, but especially lines) which are bent to the painter's response. In John's case the response is generally to the nature of the landscape itself; in Paul's, as his development unfolded, more to a poetic image for which the particular landscape must provide an example. Paul is less engaged in the truth of things seen. The visible is beckoned by poetic insight. He is the more literary artist, therefore not always so just in relationships of plane or searching in tone and colour. It is John who understands that the statement must be worked through, reaching toward a sensation of physical reality. In this he is closest to the main European tradition. Sickert was not far out in what he said. Paul's paintings always have space and air—the sky. The

rest is a little insubstantial—the dreams of the poet. John's feelings are for the earth and water, the things that grow and for their substance.

But because he was very certain of what he should paint, John Nash seems to have been driven less than most young painters to find new openings by changing style and trying on other painters' clothes; less influenced too by travel, books on art, or café talk. The effective changes in his view of painting seem to have been the almost accidental consequence of close personal relationships with people who admired his talent and wished to offer a contribution to its development—his brother, Pellew Harvey, Gilman and Percy Moore Turner. These gifts he accepted with intelligence and an intuitive understanding of their use but also with a certain uncritical trust. Most such gifts are Trojan but the possibility of this would not strike him until years after. Gilman's offering of medium-less paint proved incompatible with increased delicacy of drawing and added drops of turpentine led to the same dryness that marks the late from the early Stanley Spencer. Derain or Matthew Smith would have recommended a drop of that dangerous stuff, oil.

The last of these formative friendships was with Sydney Carline; the Trojan gift pre-occupation with tone. This simplification is unfair. Carline was a Slade and London Group man who had also done distinguished war paintings, a liberal teacher with academic knowledge whose work combines traditional perspective with a modern outlook, and a member of the small group to which his brothers-in-law Stanley and Gilbert Spencer belonged. He was also the Ruskin Master of Drawing and Nash taught under him at Oxford. Sharing his thoughts on painting with John Nash he must have done much to fill the gaps in John's knowledge of traditional theory and practice to his gain. But, if it is dangerous to go to an Art School as a student, it is also dangerous to go as a teacher. One way or another we learn the tricks of our predecessors and tone has been the bug-bear of British art. Where French theory does not admit tone as having a separate existence from colour, the London Schools have always encouraged painting accurate differences of tone in any colour, hence good old Slade mud, and the failure of some of Fry's followers to understand Cézanne. John Nash, who happily had escaped this tonal infection and stepped out into the world a free man and a modern, may well have wondered later whether the problems which were introduced into his work by this part of his exchanges with Carline were much help. But Nash is a painter whose intellect must finally approve his instincts. The problems of tone and colour are real and sooner or later his intuitive answer would have had to be reinforced by a deliberate realisation of where he stood with regard to relationships of colour. What is interesting about his later doubts is the light they throw on him as a thinking painter who continually re-examines his position and is aware of the factors which

have led him to it. Few are able to recognise at all, far less to admit what may be the cause of possible flaws in their work.

This interest in tone greatly enriched his water-colours and oils such as a *Late Summer, Stoke-by-Nayland, Suffolk* (No. 240), painted *contre-jour* and showing the changes of colour in shadow and the structure of the countryside in an unbroken sequence of planes, depend on tonal subtlety. Drawing may dominate, but he is always a colourist of truth and feeling.

In 1921, after a summer in Gloucestershire where he began a series of paintings, John Nash bought a cottage at Meadle near Princes Risborough under the Chilterns which was to be his home until 1944. From now on, with a garden of his own, his deep interest in gardening grew and he became fascinated by the structure and growth of plants and flowers as he had already been by the bigger shapes of massed foliage or bare branches. He drew plants freely but meticulously in his sketchbook and began to make the accurate botanical drawings which he has continued to produce. The first of these were illustrations to a seed catalogue for Clarence Elliott. The drawings for plates for the Gathorne Hardy books are splendid examples. He began the series of flower paintings which culminated in the Four Seasons of 1930 (Nos. 49–52) and include other enchanting paintings of bouquets which are almost the precise equivalent in flower painting of early Florentine portraits, intimate in characterisation with pure line and shallow modelling, faintly primitive. How many have the eye or the knowledge to get both the poise of a flower and the unemphatic surrounding space from flat areas of restrained colour? Here John Nash's ability to work both direct and from drawings and also to reconstruct each flower accurately from memory allows him first to place the flowers with truth in the context of surrounding values and then to develop their character without florid abandon or mechanical tricks. Only flowers painted by candid painters stay fresh. It is not the unattainable beauty of flowers which sorts the painters into their class but the structural rigour.

At the end of the 1914–18 war Nash also began the long series of book illustrations which have been such a large part of his work. At first, in 1919, comic drawings illustrating Lance Sieveking's "Dressing Gowns and Glue" and illustrations to the work of the dramatic critic of "Land and Water". He had kept up the habit of amusing his friends with comic drawings, which he started as a school-boy, by illustrating his letters (often showing himself in discomfort). He illustrated three or four more comic books in the following years, including the jolly little book for Guinness, "Happy New Lear". This lighter work is in the direct tradition of comic drawing, and the title "Happy New Lear" returns to my mind, for his basic humans are somewhere between Lear and Thurber (whom he ante-dates) although, like Lear and Thurber, the joke is about human vulnerability and there are sad undertones.

More important he was caught up with other artists in an enthusiastic revival of wood-engraving. Photographic processes had relieved wood-engraving of the burden of commercial illustration which had led to its aesthetic and technical decay. Artists were now provided with the means of illustrating limited editions in a direct autographic medium. Several publishers and smaller private presses gave great encouragement and some even generous commissions. It was one of the civilised trends of the period. John Nash with his profound interest and skill in drawing, literary awareness and feeling for English ways, made a considerable contribution to this movement. His work has the technical simplicity and direct enjoyment of a medium which is understood and he is too honourable an artist to be trapped into the displays of brilliance and over-elaboration to which engravers are prone at the expense of the text. He is a good illustrator. Swift's "Directions to Servants" was published by the Golden Cockerel Press in 1923 and the engravings for "Poisonous Plants" were published in 1927 by Hazelwood Books. The skill which Nash had gained as an engraver combined with his passion for plants to make some very beautiful prints with a delicate incisive line and blacks that bloom softly. From then on he has illustrated books on many subjects in wood-engraving, line block and lithography—some twenty-five in all.

During the twenties he painted landscapes in Buckinghamshire, Dorset and Gloucestershire, scenes in Bath, and the oils and watercolours of Bristol Docks done between 1925 and 1929. In 1929 he discovered East Anglia and rented a cottage in the Stour Valley where from then on he painted for part of each year. Since 1946, he has made his home there. Gaining technically from drawing, engraving and painting continually, over this wide variety of subject matter, and from contact with other painters, he reached by 1930 ease and certainty of handling and a period of great productivity. The Goupil show of 1930 made a particular impression for its rich flower-pieces and strong landscapes. During the next eight years an increased sophistication appeared in the work. In his watercolours he met the challenge of a younger generation of painters whom he had influenced but whose orthodox schooling had directed them towards a highly professional attack on public sensibility. His work kept pace. He started teaching in the Design School at the Royal College of Art in 1934 and in 1937 he did a large decoration for the Paris Exhibition.

Much of his landscape painting during this decade was done in Suffolk. By now we are looking at the mature work of one of the most established English painters. The watercolours are just as unselfconscious but there is an air of mastery achieved. We are no longer captivated by a strength of feeling and a charm which by-passes the need for skill. Year by year the skill has secretly increased and technically the painting is more complicated. Broad washes and small symbolic brush marks give a greater

control of depth and atmosphere, of structural analysis and also of texture. The work is larger and tends to have become watercolour painting rather than watercolour drawing. Although precise linear drawing is still very important, the design depends less on silhouettes and there is a more continuous movement through from foreground to distance. These developments in watercolour seem also to have contributed to a parallel development in the oil paintings. Paintings from 1944 show an unusual interest and control over the differences in texture in the landscape as well as differences of colour and these are stated within the structure.

In 1939 with the outbreak of war John Nash joined the Observer Corps and in 1940 became official war artist to the Admiralty. He was not happy in this and in November of the same year wanted to take a more active part. He gave up painting and was commissioned first as Captain and later as Acting Major in the Royal Marines serving on the staff of the C. in C. first at Rosyth and later in Portsmouth. In 1940 he was elected an A.R.A. He returned to painting in 1944, rejoined the staff of the Royal College in 1945 and was elected R.A. in 1951. In 1954 there was a retrospective exhibition at the Leicester Galleries. In the years since the war, living in Suffolk with occasional forays into the harder landscapes of Wales or Yorkshire, he has produced a series of serene and highly organised oil paintings and a great many watercolours which combine freedom of hand with intricate and firm design. These are the fruit of the very unbroken and consistent development possible for a countryman whose art is replenished by the changing seasons in his own garden and the farm land which spreads out from it.

In all his activities as an artist there is an atmosphere of privacy, the air of a man who does the thing for its own sake and because it pleases him, perhaps because he must. We find ourselves looking over his shoulder while he is drawing not for effect but for the sake of the thing he is drawing. We look into a simple dry, not unattractive, well-constructed painting and we stumble on a private emotion but an emotion which concerns a truth which we cannot help understanding and sharing. The simple painting has taken on a positive authority. He is not a painter who has relentlessly tried to extend his means of expression or to unravel the problems of how or what to communicate, which have agonised some of his contemporaries, since what he has to communicate is so ordinary and so true. We see that a great deal of thought has been quietly given to the best way of saying these truths. He is scholarly in the way that he has come to understand the mediums he is using. His simplicity has a sharp edge; he notices the extraordinary shapes of ordinary things and how exotic the English country-side really is. Although he has both a naturalist's love of objective facts and a poet's power to give them deeper personal and public meaning, he is foremost a painter, making out of his experience pure sensations of form and colour. Standing in Gallery VII, which shows more of his later

work, we are entranced by the forest of beautiful linear shapes in soft colours which surround us as well as by the distinct emotion which each picture kindles. We are aware of the command of abstract linear patterns which has grown throughout the painter's life in response to that state of heightened awareness which never fails him in the presence of landscape.

I enjoy John Rothenstein's story of Paul Nash saying, after Rothenstein had read him an essay on John Nash, "It was I who encouraged Jack to be a painter; and I am still not certain that I did right: I don't know whether he has a painter's imagination". The contrast between the brothers shows that there are at least two kinds of painters' imagination.

FREDERICK GORE

BIOGRAPHICAL NOTE

John Nash was born in Kensington, 1893. Educated Wellington College. Served in the Artists Rifles 1916–18 and with the Royal Marines 1941–45. Married Christine Kuhlentharl, 1918. Has lived in Suffolk since 1945. A.R.A., 1940; R.A., 1951; C.B.E., 1964; Hon. Degree, University of Essex, 1967.

PREFACE

LANDSCAPE, more than any other form of representational painting, can have considerable influence on our own response to nature. It can so enhance our vision, that we become aware of a new and deeper meaning in what we see around us. John Nash's contribution to painting certainly has this quality. He never persuades, by superficial imitation—he translates nature into painting.

To many it may come as a surprise that his career reaches so far back that we have been able to include in this Exhibition a substantial group of works dating from 1914, and even earlier. Hills, trees and skies have been his models for the forms he shapes and orders to express his own understanding of landscape, and those who know his work find that they are led to appreciate certain aspects of reality with a new intensity. In fact, they never see things quite the same again.

It should be recorded that, although the Royal Academy has organised, since 1952, a series of Exhibitions devoted to the work of living Members, this is the first of such Exhibitions ever to be held in a part of the Main Gallery.

In the organization of the Exhibition, the Royal Academy has been indebted, above all, to the artist himself. We are also grateful to the very many lenders, who have responded so generously to our requests. Finally, I wish to thank Mr. Frederick Gore, A.R.A., for his informative introduction. This itself is eloquent of the regard in which John Nash is held by a younger generation of artists.

W. T. MONNINGTON, *President*

SPECIAL EXHIBITIONS OF WORK BY JOHN NASH

Dorien Leigh Gallery, London	1913[1]
Goupil Gallery, London	1915,[2] 1921, 1930, 1939
The French Gallery, London	1933
Little Burlington Gallery, London	1938
Aldeburgh Festival	1953
Graves Art Gallery, Sheffield	1953
Leicester Galleries, London	1954, 1960

[1] With Paul Nash.

[2] With the Cumberland Market Group (Robert Bevan, Harold Gilman, and Charles Ginner).

BOOKS ILLUSTRATED BY JOHN NASH

LANCE SIEVEKING: *Dressing Gowns and Glue* (Cecil Palmer), 1919.
W. J. TURNER: *Drawings in the Theatre* (Land & Water), 1919.
Sun Engraving Co. Calendar (Sun Engraving Co.), 1920.
BELINDA BLINDERS: *The Nouveau Poor* (Chapman & Hall), 1921.
JONATHAN SWIFT: *Directions to Servants* (Golden Cockerell Press), 1925.
Ovid's Elegies translated by Christopher Marlowe & The Epigrams of Sir John Davies (Etchells & Macdonald), 1925.
LANCE SIEVEKING: *Bats in the Belfry* (George Routledge), 1926.
Catalogue of Alpine and Herbaceous Plants (Clarence Elliott), 1926.
W. DALLIMORE: *Poisonous Plants* (Etchells & Macdonald), 1927.
STEPHEN HUDSON: *Céleste* (Blackamore Press), 1930.
EDMUND SPENSER: *The Shepheards Calendar* (Cresett Press), 1930.
G. D. H. and MARGARET COLE: *Rural Rides by William Cobett* (Peter Davies), 1930.
T. F. POWYS: *When Thou Wast Naked* (Golden Cockerell Press), 1930.
The New Flora & Sylva (Dulau & Co.), 2 vols, 1931.
WALTER DE LA MARE: *Seven Short Stories* (Faber & Faber), 1931.
Various Authors: *One Hundred and One Ballades* (Cobden-Sanderson), 1931.
JASON HILL: *The Curious Gardener* (Faber & Faber), 1932.
Plant Drawings for the Listener (B.B.C. Publications), 1933–34.
H. E. BATES: *Flowers and Faces* (Golden Cockerell Press), 1935.
ROBERT GATHORNE-HARDY: *Wild Flowers in Britain* (Batsford), 1938.
PATRICK SYNGE: *Plants with Personality* (Lindsay Drummond), 1938.
JASON HILL: *The Contemplative Gardener* (Faber & Faber), 1940.
ADRIAN BELL: *Men and The Fields* (Batsford), 1939.
JOHN PUDNEY: *The Almanack of Hope* (John Lane), 1946.
JOHN NASH: *English Garden Flowers* (Duckworth), 1948.
GILBERT WHITE: *The Natural History of Selborne* (Lutterworth Press), 1951.
THE EARL OF CRANBROOK: *Parnassian Molehill* (W. S. Cowell), 1953.
ROBERT GATHORNE-HARDY: *The Tranquil Gardener* (Nelson), 1958.
Happy New Lear: The Guinness Year Book (W. S. Cowell), 1959.
ROGER NETT: *Thorntree Meadows* (Nelson), 1960.
ROBERT GATHORNE-HARDY: *The Native Garden* (Nelson), 1961.
B.B.C. Book of the Countryside (B.B.C. Publications), 1963.
TREVOR HOUSBY: *The Art of Angling* (Evans), 1965.

GENERAL INFORMATION

THE Exhibition opens on Saturday, September 2, and closes on Sunday, October 29, 1967.

Hours of admission:
Weekdays, 10 a.m. to 5.30 p.m.
Sundays, 2 p.m. to 5.30 p.m.

Price of admission, 3*s.* 6*d.*

REDUCED PRICE ADMISSIONS

Direct admission at the officially reduced rate of 2*s.* for Students, Teachers accompanying parties, Members of Staff Associations, Working Men's or Girls' Clubs, or similar organisations and Pensioners can be obtained at the entrance to the Exhibition on production of a current student or membership card or other form of identification signed by the holder.

Similar admission for members of Associations, etc., not issued with membership cards can be arranged if application is made in advance by the Secretary or other responsible official of such an organisation to the *Secretary, Royal Academy of Arts, Piccadilly, London, W.1.*

Visitors are required to give up their sticks and umbrellas before entering the Galleries; they must be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Invalids may obtain the use of a wheeled chair during certain hours, without charge, by previous arrangement with the Secretary, to whom application should be made for the necessary order.

The photograph on the inside cover was taken by the late Kurt Hutton and is included by kind permission of his son.

CATALOGUE

GALLERY XI

(Nos. 1–26)

1 **The Three Carts** (1915)
Canvas. 30×25 in. Signed and dated.
Lent by Sir Edward Beddington-Behrens.

2 **Over the Top** (1918–19)
Canvas. $31\frac{1}{4}\times 42\frac{1}{4}$ in. Signed. See No. 25.
Lent by the Imperial War Museum.

3 **The Flagstaff** (1915)
Canvas. $26\frac{1}{4}\times 29\frac{1}{4}$ in. Signed and dated.
Lent by Mrs. M. C. Walker.

4 **Cromer** (1929)
Canvas. $24\frac{1}{2}\times 29\frac{1}{4}$ in. Signed and dated.
Lent by the Leicester Galleries.

5 **Threshing** (1915)
Canvas. 30×25 in. Signed and dated.
Lent by L. de G. Sieveking, Esq.

6 **A Group of Trees** (1919)
Canvas. $26\times 33\frac{1}{2}$ in. Signed and dated. Painted near Penn, Buckinghamshire.
Lent by Frederick Gore, Esq.

7 **The Chalk Pit** (1921)
Canvas. $26\frac{3}{4}\times 33\frac{3}{4}$ in. Signed. Painted in the Chilterns.
Lent by Miss Margaret Pilkington.

8 **The Cornfield** (1918)
Canvas. 27×30 in. Signed. From the collection of Sir Edward Marsh. Painted near Chalfont St. Peter when the artist was painting war pictures for the Ministry of Information (see *Tate Gallery Catalogue of Modern British Paintings*, II, 1964, No. 6074).
Lent by the Tate Gallery.

9 **Winter in a Beechwood** (*c.* 1930)
Canvas. 26×30 in. Signed. Painted at Whiteleaf, Buckinghamshire.
Lent by Mrs. Massey.

10 **The Stroud Valley** (1920)
Canvas. 24 × 30 in. Signed.
Lent by the Medici Society, Ltd.

11 **Bathers** (1921)
Canvas. 20¼ × 27½ in. Signed and dated. A composition with figures, one of the rare examples of the artist's work in this *genre*.
Lent by Mrs. Frank Girling.

12 **The Pond** (*c.* 1927)
Canvas. 26½ × 33¼ in. Signed. Painted at Meadle, Buckinghamshire.
Lent by the Graves Art Gallery, Sheffield.

13 **The Dingle, Winter** (1920)
Canvas. 35 × 40 in. Signed. Painted near Penn, Buckinghamshire.
Lent by the Leicestershire Education Authority.

14 **The Moat Grange Farm, Kimble, Buckinghamshire** (*c.* 1922)
Canvas. 30 × 20 in. See *Tate Gallery Catalogue of Modern British Paintings*, II, 1964, No. 5037.
Lent by the Tate Gallery.

15 **Winter Scene** (1920)
Canvas. 18½ × 30½ in. Signed and dated. A view in Buckinghamshire. Repr. in *British Artists of Today: No. 2, John Nash.*
Lent by the Manchester City Art Gallery (Rutherston Loan Collection).

16 **Yarmouth Docks** (1930)
Canvas. 36 × 25 in. Signed.
Lent by Messrs. Sidney, Cyril and Michael Franklin.

17 **Autumn Berries** (1922)
Canvas. 20 × 30 in. Signed. Presented by the Friends of the National Collections of Ireland, 1931.
Lent by the Dublin Municipal Gallery of Modern Art.

18 **Jug of Flowers** (1930)
Canvas. 29½ × 23½ in. Signed and dated.
Lent by the Manchester City Art Gallery.

19 **Suspension Bridge, Bath** (*c.* 1927)
Canvas. 24 × 30 in. Signed.
Lent by the Victoria Art Gallery, Bath.

20 **Winter Scene** (*c.* 1925)
Canvas. $17\frac{3}{4} \times 23\frac{1}{2}$ in. Signed. Painted at Meadle, Buckinghamshire.
Lent by Sir Ralph Richardson.

21 **The Lock Gates, Bath** (1926)
Canvas. $23\frac{1}{2} \times 31\frac{1}{2}$ in. Signed. The Kennet and Avon Canal.
Lent by Lord Ilford.

22 **The Lock Gates, Bath** (1927)
Canvas. $23\frac{1}{2} \times 31\frac{1}{2}$ in. Signed. The Kennet and Avon Canal.
Lent by Lady Gater.

23 **Still Life: Flowers** (1925–30)
Canvas. $29\frac{1}{2} \times 23\frac{1}{2}$ in. Signed.
Lent by Mrs. G. C. Jell.

24 **The Dredgers, Bristol Docks** (1925)
Canvas. 27×34 in. Signed. From the collection of Sir Edward Marsh; repr. in *British Artists of Today: No. 2, John Nash.*
Lent by the Swindon Museum and Art Gallery.

25 **A French Highway** (1918)
Canvas. 36×28 in. Signed and dated. Based on memories of the artist's war time experiences with the Artists' Rifles and painted on his return to England when he was appointed an official war artist early in 1918.
Lent by the Imperial War Museum.

26 **Oppy Wood** (1918)
Canvas. 72×84 in. Signed. See No. 25.
Lent by the Imperial War Museum.

GALLERY X

(Nos. 27–56)

27 **Farm in a Hollow** (*c.* 1923)
Canvas. 20 × 32½ in. Signed. Painted at Little Bredy, Dorset.
Lent by Mrs. Vernon Sainsbury.

28 **The Road to Whiteleaf, Buckinghamshire** (1937)
Canvas. 20 × 30 in. Signed.
Lent by the Manchester City Art Gallery (Rutherston Loan Collection).

29 **Canal Bridge, Sydney Gardens, Bath** (*c.* 1927)
Canvas. 28 × 30 in. Signed.
Lent by the Victoria Art Gallery, Bath.

30 **The River in Winter** (*c.* 1930)
Canvas. 30 × 24 in. Signed. Painted near Wormingford Mill.
Lent by Mrs. Alban Gordon.

31 **Cornfield** (*c.* 1937)
Canvas. 19½ × 30 in. Signed. Painted at Wiston, Suffolk.
Lent by Sir William Hayter.

32 **Cop Hill** (1921)
Canvas. 19½ × 29½ in. Signed and dated. Near Princes Risborough, in the Chilterns.
Lent by Mrs. Vaughan Williams.

33 **A Window in Buckinghamshire** (1928)
Canvas. 36 × 30 in. Signed and dated. Painted at Meadle.
Lent by Mrs. Hilda Colinvaux.

34 **The Deserted Sheep-pen** (1938)
Canvas. 20 × 29½ in. Signed. Painted at Wiston, Suffolk.
Lent by the Central Museum and Art Gallery, Northampton.

35 **Winter** (1922)
Canvas. 24 × 20 in. Signed. The artist's garden at Meadle, Buckinghamshire; the Chiltern Hills in the background.
Lent by Arthur Lister, Esq.

36 **The Sluice Gate** (1930)
Canvas. 22¾ × 25½ in. Signed. Wormingford Mill.
Lent Anonymously.

37 **Walled Pond, Little Bredy, Dorset** (1923)
Canvas. 21½ × 29½ in.
Lent by the Aberdeen Art Gallery and Regional Museum.

38 **The Avenue** (*c.* 1930)
Canvas. 26 × 33 in. Signed. An elm avenue on the road between Wormingford and Assington. The trees have since been cut down.
Lent by the Hon. Mrs. George Lane.

39 **The Farm Wagon** (*c.* 1930)
Canvas. 17½ × 25½ in. Signed.
Lent by N. L. Hamilton-Smith, Esq.

40 **Still Life: Summer Flowers** (*c.* 1930)
Canvas. 35 × 25½ in. Signed.
Lent by Mrs. Elisabeth Marris.

41 **Wormingford Mill, Essex** (1929)
Canvas. 35 × 40 in. Signed.
Lent by Nevill Coghill, Esq.

42 **Norfolk Broads** (1926)
Canvas. 19½ × 29½ in. Signed.
Lent by Francis P. B. Nichols, Esq.

43 **The Weir** (*c.* 1932)
Canvas. 30 × 23 in. Signed. Wormingford Mill.
Lent by Mrs. W. G. Weston.

44 **The Farm** (*c.* 1925)
Canvas. 17½ × 23½ in. Signed. Painted at Meadle, Buckinghamshire.
Lent by the Brodie of Brodie.

45 **Trees in a Park, Glemham, Suffolk**
Canvas. 32 × 30 in. Signed. Great Glemham Park. See No. 90.
Lent Anonymously.

46 **Bledlow Church, The Lyde** (1936)
Canvas. 34 × 27 in. Signed. The church is seen from the watercress beds which are situated by a spring in the Chiltern Hills.
Lent by Mrs. Eleanor Abbey.

47 **Wakes Colne Mill, near Colchester** (1931)
Canvas. 20 × 32 in.
Lent by the Leicester Museums and Art Gallery.

48 **Iken, Suffolk** (1934)
Canvas. 23½ × 28½ in. Signed.
Lent by H.M. Ministry of Public Building and Works.

49 **Spring** (1930)
Canvas. 31½ × 23½ in. Signed. From a series of the Seasons.
Lent by J. Q. Picken, Esq.

50 **Winter** (1930)
Canvas. 29½ × 23¾ in. Signed. From a series of the Seasons.
Lent Anonymously.

51 **Summer** (1930)
Canvas. 31 × 23 in. Signed. From a series of the Seasons.
Lent by H.M. Ministry of Public Building and Works.

52 **Autumn** (1930)
Canvas. 29 × 23 in. Signed. From a series of the Seasons.
Lent by the Central Museum and Art Gallery, Northampton.

53 **The Winter Garden** (1930)
Canvas. 22 × 30 in. Signed. Painted when staying at Box House, Minchinhampton, with John Duguid.
Lent by the Leicestershire Education Authority.

54 **Winter** (*c.* 1930)
Canvas. 20 × 30 in. Signed. Painted near Great Kimble, Buckinghamshire.
Lent by Bryan Stead, Esq.

55 **Colchester Docks** (*c.* 1933)
Canvas. 25 × 30 in. Signed.
Lent by Miss P. Edwin.

56 **Iron Bridge, Bath** (*c.* 1927)
Canvas. 24 × 32 in. Signed.
Lent by Mrs. Edmund Neville-Rolfe.

ARCHITECTURAL ROOM

(Nos. 57–131)

57 **Landscape near Sheringham, Norfolk** (1918)
Watercolour. 14½ × 18 in. Signed and dated.
Lent by Mrs. E. M. Pellew.

58 **Landscape**
Chalk and wash. 15 × 18½ in. Signed. An imaginary landscape based on remembered views in the Sinodun Hills, Berkshire, a locality known well to John and Paul Nash in their youth, which exercised a strong influence on their early painting.
Lent by John Langston, Esq.

59 **Trees in a Flood** (1919)
Watercolour. 10½ × 9¼ in. Signed and dated.
Lent by Sir Edward Beddington-Behrens.

60 **Iver Heath** (1914)
Chalk and wash. 14¾ × 10¾ in. 'Andrews Fields', near the house of the artist's father.
Lent by Sir Edward Beddington-Behrens.

61 **An Accident** (1912)
Chalk and wash. 6½ × 12 in. Signed.
Lent by R. A. Bevan, Esq.

62 **The Threshing Machine** (1914)
Chalk and wash. 17 × 22 in. Signed and dated.
Lent by R. A. Bevan, Esq.

63 **The Cornfield** (1918)
Watercolour. 7⅜ × 10⅝ in. Signed. See No. 8. A study from another angle of this field (see *Tate Gallery Catalogue of Modern British Paintings*, II, 1964, No. 6234).
Lent by the Tate Gallery.

64 **About a Pig** (1913)
Chalk and wash. 10½ × 14½ in.
Lent by Miss Ruth Clark.

65 **Steam Ploughing** (*c.* 1914)
Chalk and wash. 10½ × 15 in. Signed.
Lent by R. A. Bevan, Esq.

66 **Study for 'Over the Top'** (1918–19)
Chalk and wash. 12½ × 17 in. See No. 25. For the finished painting, see No. 2.
Lent by the Imperial War Museum.

67 **A Dorset Landscape** (*c.* 1915)
Chalk and wash. 16¼ × 15¼ in. Drawn at Tonerspuddle, Dorset, while the artist was working on an abortive project to decorate the village hall at Bryantspuddle (see *Tate Gallery Catalogue of Modern British Paintings*, II, 1964, No. 5140).
Lent by the Tate Gallery.

68 **Berkshire Downs** (1918)
Chalk and wash. 13¾ × 14¾ in. Signed and dated.
Lent by Sir Edward Beddington-Behrens.

69 **Sapperton, Gloucestershire** (1920)
Chalk and grey wash. 14¾ × 11¾ in. Signed.
Lent by Mrs. H. B. Corbett Harrisson.

70 **The Artist's Wife** (1920)
Pencil. 14¾ × 10¾ in. Signed and dated.
Lent by the Artist.

71 **Hedger at Work** (1914)
Chalk and wash. 16½ × 13½ in. Signed.
Lent by the Medici Society, Ltd.

72 **A Woodland Glade** (1920)
Watercolour. 11 × 15 in. Signed and dated.
Lent by Sir George Montagu-Pollock.

73 **Rainbow** (1918)
Chalk and wash. 11¾ × 17½ in. Signed and dated.
Lent by Mrs. Oliver Brown.

74 **Cop Hill** (1919)
Watercolour. 10¾ × 15 in. Near Princes Risborough, in the Chilterns.
Lent by Lord Clwyd.

75 **The Allotment** (1913)
Watercolour. 16 × 19 in. Signed.
Lent by Mrs. H. B. Corbett Harrisson.

ARCHITECTURAL ROOM

76 **Wooded Landscape** (*c.* 1925)
Watercolour. 11 × 15½ in. Signed. Drawn in a beech wood on the Chilterns.
Lent by Mr. and Mrs. E. Martin Browne.

77 **Lane Between Trees** (1918)
Watercolour. 11½ × 12½ in. Drawn near Chalfont St. Peter when the artist was producing war pictures for the Ministry of Information.
Lent by Mrs. Eleanor Abbey.

78 **The Artist's Sister** (1923)
Pencil and wash. 13 × 12¼ in. Signed and dated.
Lent by the Artist.

79 **Sapperton, Gloucestershire** (1920)
Chalk and wash. 14½ × 10¾ in. Signed and dated.
Lent by Miss Susannah Sharp.

80 **The Parade, West Runton** (*c.* 1920)
Chalk and wash. 11¼ × 14½ in. Signed.
Lent by Lord Clwyd.

81 **Whiteleaf, Buckinghamshire** (1920)
Watercolour. 12 × 15 in. Signed and dated.
Lent by Lord Clwyd.

82 **Field at Meadle, Buckinghamshire** (1920)
Watercolour. 13½ × 18½ in. Signed.
Lent by H.R.H. Princess Alexandra and The Hon. Angus Ogilvy.

83 **Cop Hill** (*c.* 1925)
Watercolour. 7½ × 9¾ in. Signed. Near Princes Risborough, in the Chilterns.
Lent by Mrs. A. B. Doncaster.

84 **Frozen Pond** (*c.* 1927)
Watercolour. 16½ × 21½ in. Signed. Drawn at Meadle, Buckinghamshire.
Lent by Sir William Hayter.

85 **Woods in Winter** (*c.* 1920)
Watercolour. 10⅞ × 14¾ in. Signed.
Lent by the Whitworth Art Gallery, University of Manchester.

ARCHITECTURAL ROOM

86 **Ashby's Pond, Meadle, Buckinghamshire** (1924)
Watercolour. 12 × 15¾ in. Signed and dated.
Lent by H.R.H. Princess Alexandra and The Hon. Angus Ogilvy.

87 **The Thunderstorm** (*c.* 1920)
Chalk and wash. 11½ × 15 in. Signed.
Lent by Lord Clwyd.

88 **Cromer from the Pier** (1923)
Watercolour. 11½ × 14¼ in. Signed.
Lent by Mrs. Peter Nash.

89 **Factories at Chalford** (*c.* 1925)
Chalk and wash. 12½ × 15 in. Signed. In the Stroud Valley, Gloucestershire.
Lent by Mr. and Mrs. David Piper.

90 **The Dark Pond, Glemham, Suffolk**
Watercolour. 15 × 21 in. Signed. From 1930 onwards the artist stayed on frequent occasions with the Earl of Cranbrook at Great Glemham House, Saxmundham, Suffolk. The dates of the numerous pictures which he painted during these visits have not all been recorded.
Lent by R. E. Alton, Esq.

91 **The Cattle Pond, Little Bredy, Dorset** (*c.* 1923)
Watercolour. 12¼ × 15½ in. Signed.
Lent by Lord Clwyd.

92 **Wormingford Mill, Essex** (1922)
Watercolour. 10½ × 15 in. Signed and dated.
Lent by Michael A. E. Franklin, Esq.

93 **Old Roses**
Pencil. 16½ × 10½ in. Signed.
Lent by Mrs. Neilson.

94 **Allium Bulgaricum; Iris Pallida Dalmatica** (in one frame)
Pen and pencil. 15½ × 9 in. Signed; Pen and wash. 12 × 9½ in. (irregular). Signed.
Lent by the Artist.

95 **Oenothera Taraxifolia**
Chalk and wash. 14 × 17 in. Signed.
Lent by L. J. C. Southern, Esq.

96 **Thunbergia Alata**
Pencil and wash. 18 × 12¾ in. Signed.
Lent by the Artist.

97 **Periwinkles; Passion Flower** (in one frame)
Pencil. 12¼ × 9¾ in. Signed; Chalk. 12¼ × 10¼ in. Signed.
Lent by the Artist.

98 **Arisaema Candidum**
Pencil. 15 × 10¾ in. Signed.
Lent by Humphrey Whitbread, Esq.

99 **Hydrangea Aspera; Tradescantia** (in one frame)
Watercolour. 12¾ × 9¾ in. Signed; Pencil and wash. 14 × 9¾ in. Signed.
Lent by the Artist.

100 **Solomon's Seal**
Pen and ink. 15½ × 10¾ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by the Artist.

101 **Old Roses**
Pen and ink. 13 × 10¾ in. Signed. Illustration for *The Tranquil Gardener* by R. Gathorne-Hardy, 1958.
Lent by the Artist.

102 **Michauxia Campanuloides**
Watercolour. 22 × 15 in. Signed.
Lent by the Artist.

103 **Oxypetalon Caeruleam** (1954)
Watercolour. 16 × 10¾ in. Signed.
Lent by Mrs. Louise Hutchinson.

104 **Lady's Slipper Orchid**
Watercolour. 13¼ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by Mrs. Robert Bevan.

105 **Water Plants**
Watercolour. 13¼ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by Mrs. Robert Bevan.

ARCHITECTURAL ROOM

106 **Seashore Plants**
Watercolour. 13¼ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by Mrs. Robert Bevan.

107 **Ranunculaceae**
Watercolour. 13¼ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by Mrs. Robert Bevan.

108 **Cranesbills**
Watercolour. 13¼ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by Mrs. Robert Bevan.

109 **Daphne and Hellebores**
Watercolour. 13¼ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by Mrs. Robert Bevan.

110 **Vallota Purpurea**
Pencil and wash. 22 × 15½ in. Signed.
Lent by the Artist.

111 **Study of a Tree Paeony**
Pencil and wash. 15 × 12½ in. Signed.
Lent by Sir Charles Wheeler.

112 **Tigridias**
Pen and ink. 13½ × 9¾ in. Signed. Illustration for *Plants with Personality* by Patrick Synge, 1937.
Lent by the Artist.

113 **Inula Helenium**
Pen and ink. 12½ × 9¼ in. Signed. Illustration for *The Native Garden* by R. Gathorne-Hardy, 1961.
Lent by the Artist.

114 **Day Lily; Everlasting Pea** (in one frame)
Chalk. 12¼ × 9¾ in. Signed; Chalk and wash. 9¾ × 7½ in. Signed.
Lent by the Artist.

115 **Oenothera Odorata; Butyrospermum Parkii** (in one frame)
Chalk. 11½×9 in. (irregular). Signed; Pencil and wash. 15×9½ in. Signed.
Lent by the Artist.

116 **Ipswich Docks, II** (*c.* 1932)
Watercolour. 13½×17¼ in. Signed.
Lent by Sir Adrian and Lady Boult.

117 **Nocturne: Bristol Docks** (1938)
Watercolour. 15¾×23 in. Signed and dated.
Lent by the Bristol City Art Gallery.

118 **Bristol Docks** (*c.* 1927)
Watercolour. 13×18 in. Signed.
Lent by Dr. Geoffrey Vevers.

119 **Boathouses, Marlow** (*c.* 1933)
Watercolour. 16½×21 in.
Lent by the Leeds City Art Gallery.

120 **Unloading Timber, Bristol** (1938)
Watercolour. 16½×24½ in. Signed and dated.
Lent by Mrs. T. F. Hewer.

121 **Bristol Docks** (*c.* 1926)
Watercolour. 11¾×14¾ in. Signed.
Lent by R. A. Bevan, Esq.

122 ***Britannia* in Winter Quarters** (1940)
Watercolour. 14×21½ in. Signed. The *Britannia*, one of the Campbell Line paddle steamers, in her winter quarters in the Hotwells Dock, Bristol. The ship was used as an anti-aircraft vessel in the last war.
Lent by Paul Robinson, Esq.

123 **Ipswich Docks, I** (*c.* 1932)
Watercolour. 13×17½ in. Signed.
Lent by Sir Adrian and Lady Boult.

124 **Whiteleaf, Buckinghamshire** (*c.* 1930)
Watercolour. 22×14¾ in. Signed.
Lent by Gilbert Spencer, Esq.

125 **Snow Scene, Meadle, Buckinghamshire** (1938)
Watercolour. 16 × 22 in. Signed and dated.
Lent by L. J. C. Southern, Esq.

126 **Whiteleaf, Buckinghamshire: Morning** (*c.* 1920)
Watercolour. $7\frac{1}{2} \times 9\frac{3}{4}$ in. Signed.
Lent by the Brodie of Brodie.

127 **The Orchard** (*c.* 1925)
Watercolour. $12 \times 18\frac{1}{4}$ in. Drawn at Meadle, Buckinghamshire. Signed.
Lent by Sir George Montagu-Pollock.

128 **Windsor Hill** (1937)
Watercolour. $19 \times 22\frac{1}{2}$ in. Signed and dated. In the Chilterns, near Princes Risborough.
Lent by Clarence Elliott, Esq.

129 **Clifton** (*c.* 1927)
Watercolour. $11\frac{3}{4} \times 16$ in. Signed.
Lent by the Whitworth Art Gallery, University of Manchester.

130 **Nocturne: Bristol Docks** (1938)
Chalk. $9\frac{3}{4} \times 15\frac{1}{2}$ in. Signed. A study for No. 117.
Lent by David Pearce, Esq.

131 **The Dark Pond, Glemham, Suffolk** (1930)
Watercolour. 15 × 20 in. Signed. Great Glemham Park. See No. 90.
Lent by the Countess of Cranbrook.

GALLERY IX

(Nos. 132–177)

132 **Whiteleaf, Buckinghamshire** (*c.* 1925)
Watercolour. 15 × 20⅛ in. Signed.
Lent by the Victoria and Albert Museum.

133 **The Canal** (*c.* 1928)
Watercolour. 15¼ × 21¾ in. Signed. The Kennet and Avon Canal near Bath.
Lent by the Whitworth Art Gallery, University of Manchester.

134 **Snow** (1925)
Watercolour. 16 × 25 in. Signed. Drawn in the Chilterns.
Lent by Mrs. Thelma Cazalet-Keir.

135 **A View in Assington Park** (1936)
Watercolour. 17¾ × 21½ in. Signed.
Lent by H. V. Montagu-Pollock, Esq.

136 **Sydney Gardens, Bath** (*c.* 1927)
Watercolour. 15 × 21½ in. Signed.
Lent by the Victoria Art Gallery, Bath.

137 **Study of an Old Barn** (1947)
Watercolour. 15 × 23 in. Signed. In the artist's garden, Wormingford.
Lent by L. J. C. Southern, Esq.

138 **Winter Morning, Wormingford** (*c.* 1945)
Watercolour. 16 × 22½ in. Signed.
Lent by the Nottingham City Art Gallery and Museum.

139 **The River Pant** (1945)
Watercolour. 15½ × 22½ in. Signed. Drawn near Great Bardfield, Essex.
Lent by the Brighton Art Gallery and Museum.

140 **Lansdowne Crescent, Bath** (*c.* 1927)
Watercolour. 15¼ × 21¼ in. Signed.
Lent by Lady Bonham-Carter.

141 **Life in the Highlands** (1959)
Watercolour. $5\frac{1}{4} \times 6\frac{3}{4}$ in. Drawn in the Isle of Skye. It became the artist's habit to send annually a sketch, while he was away on holiday, to Mrs. Bevan. Examples are shown here from 1959–65.
Lent by Mrs. Robert Bevan.

142 **The De Lank Quarries, Cornwall** (1960)
Watercolour. $4\frac{1}{4} \times 6\frac{3}{4}$ in. Signed with initials. Edward Bawden is seen with the artist. A 'holiday sketch'. See No. 141.
Lent by Mrs. Robert Bevan.

143 **'Battle of Midges'** (1961)
Watercolour. $6\frac{3}{4} \times 5$ in. Storr Loch, Isle of Skye. A 'holiday sketch'. See No. 141.
Lent by Mrs. Robert Bevan.

144 **Derbyshire Dales and Peaks** (1964)
Watercolour. $6\frac{3}{4} \times 4\frac{3}{4}$ in. Edale, Derbyshire. A 'holiday sketch'. See No. 141.
Lent by Mrs. Robert Bevan.

145 **Meiford, Montgomeryshire** (1964)
Watercolour. $6\frac{3}{4} \times 5$ in. Signed with initials. A 'holiday sketch'. See No. 141.
Lent by Mrs. Robert Bevan.

146 **Weybourne, Norfolk** (1965)
Watercolour. $4 \times 5\frac{1}{4}$ in. Signed with initials. A 'holiday sketch'. See No. 141.
Lent by Mrs. Robert Bevan.

147 **'Girls being tiresome'** (1965)
Watercolour. $5 \times 5\frac{1}{2}$ in. Signed with initials. Mundesley-on-Sea, Norfolk. A 'holiday sketch'. See No. 141.
Lent by Mrs. Robert Bevan.

148 **In the Wood** (*c.* 1928)
Watercolour. $14\frac{1}{2} \times 20\frac{1}{2}$ in. Signed. Drawn on the Kennet and Avon Canal, near the Dundas Aqueduct.
Lent by Clarence Elliott, Esq.

149 **Buckinghamshire Landscape** (*c.* 1920)
Watercolour. 15 × 21 in. Signed. Drawn at Meadle.
Lent by Miss Susannah Sharp.

GALLERY IX

150 **Woodland Scene**
Watercolour. 22¼ × 17¼ in. Signed.
Lent Anonymously.

151 **Willow Tree by a River** (1932)
Watercolour. 15 × 21½ in. Signed and dated.
Lent Anonymously.

152 **The Garden in Winter** (1963)
Watercolour. 17 × 22¼ in. Signed and dated. The artist's garden, Wormingford.
Lent by Miss Louise Levetus.

153 **Dark Forest** (1957)
Watercolour. 19 × 14 in. Signed and dated. Drawn in the primeval forest known as Staverton Thicks, near Butley, Suffolk.
Lent by Mrs. Gordon-Clark.

154 **Under the Willows** (1937)
Watercolour. 18¼ × 22½ in. Signed and dated.
Lent by Mrs. Thelma Cazalet-Keir.

155 **The Lake, Glemham, Suffolk**
Watercolour. 14 × 20½ in. Signed. Great Glemham Park. See No. 90.
Lent Anonymously.

156 **The Great Oak, Copford Place, Essex** (1958)
Watercolour. 13 × 18½ in. Signed and dated.
Lent by Michael A. E. Franklin, Esq.

157 **Boxted Mill Pool, Essex** (*c.* 1953)
Watercolour. 18½ × 22 in. Signed.
Lent by R. A. Bevan, Esq.

158 **Pool in the Woods** (1953)
Watercolour. 15½ × 16½ in. Signed and dated.
Lent by N. B. B. Symons, Esq.

159 **In the Woods, Glemham, Suffolk**
Watercolour. 17½ × 21¾ in. Signed. Great Glemham Park. See No. 90.
Lent by the Aberdeen Art Gallery and Regional Museum

GALLERY IX

160 **Burnt Pastures** (1947)
Watercolour. 16¾ × 21¾ in. Signed and dated. Drawn near Stoke Priory, Stoke-by-Nayland, during the course of an unusually hot summer.
Lent by the Education Department, Kingston-upon-Hull.

161 **Mapperton, Dorset: Spring** (1958)
Watercolour. 15 × 21¾ in. Signed and dated.
Lent by Mrs. Neilson.

162 **The Bathing Pool, the River Stour**
Watercolour. 19 × 23 in. Signed.
Lent by the Nottingham City Art Gallery and Museum.

163 **The Carp Pond, Glemham, Suffolk**
Watercolour. 16 × 22 in. Signed. Great Glemham Park. See No. 90.
Lent by Mrs. Hilda Colinvaux.

164 **Boxted Mill, Essex** (1962)
Watercolour. 17½ × 22 in. Signed and dated.
Lent by the Chelmsford and Essex Museum.

165 **Sand Dunes, Llangenith** (1940)
Watercolour. 15 × 22 in. Signed. The Gower Peninsula.
Lent by Mr. and Mrs. Paul Toller.

166 **North Tor** (*c.* 1949)
Watercolour. 17 × 22 in. Signed. Llanmadoc, Gower Peninsula.
Lent by Sir Adrian and Lady Boult.

167 **Three Cliffs Bay, Gower Peninsula** (1939)
Watercolour. 18 × 23 in. Signed and dated.
Lent by L. J. C. Southern, Esq.

168 **Woods by the Shore, Gower Peninsula** (1949)
Watercolour. 22¼ × 17½ in.
Lent by the Nottingham City Art Gallery and Museum.

169 **The Beach, Llangenith** (1939)
Watercolour. 15½ × 22½ in. Signed. The Gower Peninsula.
Lent by the Victoria and Albert Museum.

GALLERY IX

170 **Sand Dunes; Evening** (1948)
Watercolour. 17½ × 22¼ in. Signed and dated. Drawn at Llangenith, Gower Peninsula.
Lent by Laurence Rowley, Esq.

171 **The River Stour near Wormingford** (*c.* 1935)
Watercolour. 18 × 20½ in. Signed.
Lent Anonymously.

172 **Sandpits, Norfolk** (1957)
Watercolour. 16 × 22 in. Signed and dated. Drawn at Blakeney.
Lent by Dr. Sauvan Smith.

173 **Flooded Gravel Pit** (1961)
Watercolour. 17½ × 23 in. Signed and dated. Drawn at Bures, Suffolk.
Lent by the Newport, Mon., Museum and Art Gallery.

174 **River Stour; Evening** (1930)
Watercolour. 17½ × 23 in. Signed.
Lent by Major-General I. A. Robertson.

175 **Scrap Dump, Colchester Docks** (1957)
Watercolour. 15¼ × 21¼ in. Signed and dated.
Lent by the Arts Council of Great Britain.

176 **The Waterfall, Dolanog, Montgomeryshire** (1964)
Watercolour. 15¼ × 20¼ in. Signed. Drawn on the River Vyrnwy.
Lent by the Leeds City Art Gallery.

177 **Winter Evening, Wormingford** (1956)
Watercolour. 15½ × 20½ in. Signed.
Lent by Mrs. M. C. Street.

In two show-cases in the centre of the room are examples of books illustrated by the artist (see complete list on page xv).

GALLERY VIII

(Nos. 178–232)

178 **Landscape near Stoke-by-Nayland, Suffolk** (*c.* 1947)
Watercolour. 16¾ × 21 in. Signed.
Lent by the Newport, Mon., Museum and Art Gallery.

179 **China Clay Pits** (*c.* 1954)
Watercolour. 14¾ × 20½ in. Signed. Drawn near St. Austell, Cornwall.
Lent by Howard Hooper, Esq.

180 **Flooded China Clay Pits** (1952)
Watercolour. 17 × 22 in. Signed and dated. Drawn near St. Austell, Cornwall.
Lent by Mrs. Egbert Barnes.

181 **Talisker Bay, Isle of Skye** (1959)
Watercolour. 22 × 17½ in. Signed and dated.
Lent by Mrs. Alice Daglish.

182 **Landscape of the China Clays** (1952)
Watercolour. 15¾ × 20 in. Signed and dated. Drawn near St. Austell, Cornwall.
Lent by Mrs. Francis Levetus.

183 **In The Quiraing, Isle of Skye** (1961)
Watercolour. 17½ × 21½ in. Signed and dated.
Lent by Mrs. C. Eppstein.

184 **China Clay Dumps** (*c.* 1954)
Watercolour. 17 × 22 in. Signed. Drawn near St. Austell, Cornwall.
Lent by Miss Barbara Nash.

185 **Marloes Bay, Pembrokeshire** (1961)
Watercolour. 15 × 23 in. Signed.
Lent by L. J. C. Southern, Esq.

186 **Limestone Quarry, Derbyshire** (1963)
Watercolour. 17¼ × 22½ in. Signed and dated.
Lent by the Huddersfield Art Gallery.

187 **Glen Brittle, Isle of Skye** (1959)
Watercolour. 22 × 17 in. Signed and dated.
Lent by L. J. C. Southern, Esq.

GALLERY VIII

188 **Path through the Willows** (1934)
Watercolour. 20¼ × 15¼ in. Signed and dated. From the collection of Sir Kenneth Clark, who presented it to the Gallery in 1934.
Lent by the Manchester City Art Gallery.

189 **Mountain Stream, Edale, Derbyshire** (1962)
Watercolour. 17 × 21½ in. Signed.
Lent by F. J. Herzog, Esq.

190 **The Lake at Boxted House** (1962)
Watercolour. 17½ × 21 in. Signed and dated.
Lent by Sir William Hayter.

191 **Aber Eiddy, Pembrokeshire** (1961)
Watercolour. 21½ × 15 in. Signed.
Lent by I. R. Mackrill, Esq.

192 **Talisker Bay, Isle of Skye** (1961)
Watercolour. 17½ × 22¼ in. Signed and dated.
Lent by W. Dockar-Drysdale, Esq.

193 **Oaks and Hollies near Butley** (1955)
Watercolour. 16¼ × 22½ in. Signed and dated. Staverton Thicks, a primeval forest near Butley in Suffolk.
Lent by the Glynn Vivian Art Gallery, Swansea.

194 **A Garden at Dunwich** (1949)
Watercolour. 22¾ × 18 in. Signed and dated. See No. 204.
Lent by Mrs. P. Roper.

195 **Wintry Evening; a Pond** (1958)
Watercolour. 15½ × 22 in. Signed and dated. Great Glemham Park. See No. 90.
Lent by Dr. R. Cruickshank.

196 **Deserted Gravel Pit** (*c.* 1964)
Watercolour. 13¾ × 22 in. Signed. Drawn near Sudbury, Suffolk.
Lent by the Keighley Art Gallery and Museum.

197 **The Lake at Boxted House** (1966)
Watercolour. 18 × 22 in. Signed and dated.
Lent by R. W. Sturge, Esq.

GALLERY VIII

198 **The Barn, Winter** (1955)
Watercolour. 16×24 in. Signed and dated. In the artist's garden, Wormingford.
Lent by Mrs. A. B. Doncaster.

199 **Norfolk Sand Pit** (1958)
Watercolour. $14\frac{3}{4} \times 21\frac{1}{2}$ in. Signed. Drawn near Blakeney.
Lent by the University College of North Wales.

200 **Primeval Forest, Butley: Evening** (1955)
Watercolour. 22×18 in. Signed and dated. The forest known as Staverton Thicks, near Butley, Suffolk.
Lent by L. J. C. Southern, Esq.

201 **February Evening, Glemham, Suffolk** (1958)
Watercolour. 15×22 in. Signed and dated. Great Glemham Park. See No. 90.
Lent by the Colchester Art Society (on loan to the Minories, Colchester).

202 **Mewslade Bay, Gower Peninsula** (1938)
Watercolour. 15×21 in. Signed.
Lent by Mrs. John Nash.

203 **Little Bredy Church, Dorset** (1959)
Watercolour. 16×22 in. Signed and dated. A view taken from Bridehead.
Lent by the Wakefield City Art Gallery.

204 **A Garden at Dunwich** (1949)
Watercolour. $17 \times 26\frac{1}{2}$ in. Signed. The garden of Greyfriars, a house at that time unoccupied.
Lent by the Hon. Mrs. A. Lucas.

205 **Winter Scene** (1949)
Coloured chalk. $9\frac{1}{2} \times 14\frac{1}{2}$ in. Signed. The study for No. 256.
Lent by Mrs. P. Roper.

206 **Staverton Thicks** (1958)
Watercolour. 15×22 in. Signed. The primeval forest near Butley in Suffolk.
Lent by Mrs. Louise Hutchinson.

GALLERY VIII

207 **Eight Wood Engravings** (in one frame; 1920–30)
Four illustrations for Swift's *Directions to Servants*; Judith and Holofernes (illustration for the Cresset Press edition of the *Apocrypha*, 1929); Cactus; In a Garden; Pigs.
Lent by the Artist.

208 **Two Wood Engravings** (in one frame; 1925)
Daphne Laureola; Paris Quadrifolia. Illustrations to *Poisonous Plants*, published in 1925 with an introduction by the artist.
Lent by the Artist.

209 **Seven Wood Engravings** (in one frame; 1920–30)
Mare and Foal; Opium Poppy; Decoration; Proust's Bedroom (illustration for *Céleste and other Sketches* by Stephen Hudson, 1930); The Fisherman; Still Life; Gloucestershire Cottage.
Lent by the Artist.

210 **Two Wood Engravings** (in one frame; 1925)
Foxglove; Arum Lily. Illustrations to *Poisonous Plants*, published in 1925 with an introduction by the artist.
Lent by R. A. Bevan, Esq.

211 **Eight Wood Engravings** (in one frame; 1920–35)
Dog and Kennel; Illustration for *When Thou Wast Naked* by T. F. Powys, 1930; Black Cat; Autumn, Summer (both illustrations for *Flowers and Faces* by H. E. Bates, 1935); Figures by the Fire; Frau Carl Druschki (Rose), Sunrise in Conegliano (both illustrations for *Céleste and other Sketches* by Stephen Hudson, 1930).
Presented to the Minories by Mr. R. A. Bevan.
Lent by the Minories, Colchester.

212 **Staverton Thicks: Autumn** (1959)
Watercolour. $16\frac{1}{4} \times 19\frac{1}{2}$ in. Signed and dated. The primeval forest near Butley in Suffolk.
Lent by Mrs. Neilson.

213 **Ash Grove, Firle Park, Sussex** (1957)
Watercolour. $12\frac{3}{4} \times 16\frac{3}{4}$ in. Signed and dated.
Lent by Mr. and Mrs. Paul Toller.

214 **A Barn, Wormingford** (1946)
Watercolour. $15\frac{1}{2} \times 22\frac{1}{2}$ in. Signed.
Lent by Simon Buxton, Esq.

GALLERY VIII

215 **Lake below the Orchards** (1966)
Watercolour. $15\frac{1}{4} \times 22\frac{1}{8}$ in. Signed. Boxted House, Essex.
Lent by the Chelmsford and Essex Museum.

216 **Fallen Tree, Bridehead Lake** (1959)
Watercolour. 18×22 in. Signed and dated. Little Bredy, Dorset.
Lent by Diana, Lady Balfour of Inchrye.

217 **Boxted** (1965)
Pencil and wash. $23\frac{1}{4} \times 17\frac{1}{2}$ in. Signed and dated. A group of trees by the lake at Boxted House.
Lent by Mrs. Francis Levetus.

218 **Ironbridge, Shropshire** (1960).
Watercolour. $15\frac{1}{2} \times 21\frac{3}{4}$ in. Signed.
Lent by A. L. Johnson, Esq.

219 **The River Stour near Wormingford** (1936)
Watercolour. $14\frac{3}{4} \times 21\frac{1}{2}$ in. Signed.
Lent Anonymously.

220 **Llanmadoc, Gower Peninsula** (*c.* 1947)
Watercolour. $17\frac{1}{4} \times 21\frac{1}{2}$ in. Signed. The saltings below the village.
Lent by Michael A. E. Franklin, Esq.

221 **Design for a Painting, Essex**
Watercolour. $19\frac{1}{2} \times 23\frac{1}{4}$ in. Signed. A view of the lake at Rivers Hall, Boxted. The painting was never carried out.
Lent by the Walker Art Gallery, Liverpool.

222 **Flood at Wormingford** (1960)
Watercolour. 15×22 in. Signed and dated.
Lent by Jeffrey Dell, Esq.

223 **Late Autumn, Firle Park, Sussex** (1958)
Watercolour. $15\frac{1}{2} \times 22$ in. Signed and dated.
Lent by Mr. and Mrs. Peter Rhodes.

224 **Group of Trees, Assington Park, Suffolk** (1938)
Watercolour. 18×22 in. Signed.
Lent Anonymously.

225 **Penmaen Burrows, Gower Peninsula** (1957)
Watercolour. $18 \times 16\frac{1}{2}$ in. Signed and dated.
Lent by I. R. Mackrill, Esq.

226 **Quiet Harbour** (1961)
Watercolour. 17 × 22¾ in. Signed and dated. Porthgain, Pembrokeshire.
Lent by R. Brockbank, Esq.

227 **Group of Trees, Assington Park, Suffolk** (1938)
Watercolour. 15 × 19½ in. Signed.
Lent by Lady Campbell-Orde.

228 **The Bend of the Stream**
Watercolour. 13⅞ × 20⅞ in. Signed.
Lent by the Graves Art Gallery, Sheffield.

229 **Figurehead, Devonport** (1940)
Watercolour. 17½ × 22¾ in. Drawn when official war artist to the Admiralty.
Lent by the Southampton Art Gallery.

230 **Trees by a Stream** (1964)
Watercolour. 14 × 20 in. Signed. Drawn at Meifod, Montgomeryshire.
Lent by Diana, Lady Balfour of Inchrye.

231 **Audierne, Brittany** (1938)
Watercolour. 15 × 22 in. Signed.
Lent by Mrs. Nancy Crawshaw.

232 **Cemetery of Boats** (1938)
Watercolour. 15¼ × 22¼ in. Signed. Drawn at Audierne, Brittany.
Lent by Mrs. Katharine Hare.

GALLERY VII

(Nos. 233–263)

233 **In a Beechwood** (1940)
Canvas. 36 × 29 in. Signed. Painted in the Chilterns.
Lent by R. P. Archer, Esq.

234 **The Lake, Chicknell** (1952)
Canvas. 25 × 30 in. Signed and dated. Painted near Bridgnorth, Shropshire.
Lent by Lady Holland.

235 **Ripe Corn** (*c.* 1946)
Canvas. 19 × 29½ in. Signed. Painted at Wormingford.
Lent by H.M. Ministry of Public Building and Works.

236 **Fallen Tree, Bridehead Lake** (*c.* 1958)
Canvas. 30 × 36 in. Signed. Little Bredy, Dorset.
Lent by the Governor of St. Olaves Grammar School, London.

237 **Ice and Snow** (1959)
Canvas. 25 × 30 in. Signed. Painted at Wormingford.
Lent by R. A. Bevan, Esq.

238 **Mill Pond, Evening** (1946)
Canvas. 20 × 30 in. Signed. Wormingford Mill.
Lent by the Laing Art Gallery and Museum, Newcastle-upon-Tyne.

239 **Boxted Mill Pool, Essex** (1950)
Canvas. 24 × 36 in. Signed and dated.
Lent by Mrs. E. M. Selby.

240 **Late Summer, Stoke-by-Nayland, Suffolk** (1951)
Canvas. 28 × 36 in.
Lent by the Bristol City Art Gallery.

241 **The Lake, Little Horkesley Hall, Essex** (1958)
Canvas. 23½ × 29½ in. Signed. Purchased through the Edward Stott Fund, 1958.
Lent by the Royal Academy of Arts.

GALLERY VII

242 **The Enclosed Field** (1964)
Canvas. 24×34 in. Signed. Painted at Meifod, Montgomeryshire.
Lent by Toby Jessel, Esq.

243 **The Harvest, Wormingford** (1947)
Canvas. 25×30 in. Signed.
Lent by Lord Croft.

244 **Mill Buildings, Boxted, Essex** (1962)
Canvas. 28×32 in. Signed. Bought by the Chantrey Bequest. For a winter view of this subject, see No. 164 (see *Tate Gallery Catalogue of Modern British Paintings*, II, 1964, No. T. 592).
Lent by the Tate Gallery.

245 **Pool in a Granite Quarry** (1960)
Canvas. 23×29½ in. Signed. The de Lank Quarry, Cornwall.
Lent by Clement E. Roebuck, Esq.

246 **Sunset on a Loch** (1959)
Canvas. 17½×23½ in. Signed. Painted in The Quiraing, Isle of Skye.
Lent by John Lewis, Esq.

247 **A Suffolk Landscape** (*c.* 1936–37)
Canvas. 24×32 in. Signed. Painted in the neighbourhood of Assington (see *Tate Gallery Catalogue of Modern British Paintings*, II, 1964, No. 5331).
Lent by the Tate Gallery.

248 **Nile Crescent, Bath** (*c.* 1927)
Canvas. 27×34 in. Signed. (Unfinished.)
Lent by Mrs. Hardcastle.

249 **Dark Loch** (1959)
Canvas. 23½×29½ in. Signed. Painted in The Quiraing, Isle of Skye.
Lent by British Transport Hotels, Ltd.

250 **Cornfield below the Downs** (1953)
Canvas. 22×30 in. Signed and dated. Painted at Firle, near Lewes.
Lent by Bernard Brown, Esq.

251 **Frozen Ponds** (1959)
Canvas. 23×29 in. Signed. The artist's garden at Wormingford.
Lent by Mr. and Mrs. Francis Levetus.

252 **The River Brett, Higham, Suffolk** (1950)
Canvas. 27×34 in. Signed. Repr. by Herbert Read, *Contemporary British Art*, 1951, Pl. 14.
Lent by W. S. Cowell, Ltd.

253 **The Barn, Wormingford** (1954)
Canvas. 26×32½ in. Signed. The artist's Diploma Work, deposited after his election as an Academician in 1951.
Lent by the Royal Academy of Arts.

254 **Frozen Ponds** (1953)
Board. 20×24 in. Signed. The artist's garden at Wormingford.
Lent by the National Museum of Wales, Cardiff.

255 **Dorset Landscape** (1959)
Canvas. 18×24 in. Signed. Painted near Long Bredy.
Lent by H. S. Lee, Esq.

256 **Winter Scene** (1949)
Canvas. 30×50 in. Signed. Painted at Wormingford; for the study, see No. 205.
Lent by the Dundee City Museum and Art Gallery.

257 **Early Spring, Firle Beacon, near Lewes** (1954)
Canvas. 19½×33½ in. Signed.
Lent by F. J. Bingley, Esq.

258 **Bridehead Lake, Little Bredy, Dorset** (1954)
Canvas. 31½×29½ in. Signed.
Lent by S. H. Benson, Ltd.

259 **Boxted Mill Pool, Essex** (*c.* 1953)
Canvas. 27×34 in. Signed.
Lent by James Champion, Esq.

260 **The Garden in Winter** (1963)
Canvas. 25×30 in. Signed. The artist's garden, Wormingford.
Lent by Mrs. Marion Gibbs.

261 **A Barn, Wormingford: Winter** (*c.* 1950)
Canvas. 24×31 in. Signed.
Lent by Simon Nowell-Smith, Esq.

GALLERY VII

262 **Spectral Forest** (1958)
Canvas. 30×24 in. Signed. A view in the primeval forest known as Staverton Thicks, near Butley in Suffolk.
Lent by Mrs. Louise Hutchinson.

263 **A Dockyard Fire** (1940–41)
Canvas. 20×32 in. Signed. Painted at Swansea Docks, after an air-raid, when official war artist to the Admiralty.
Lent by the Imperial War Museum.

INDEX OF LENDERS

H.R.H. Princess Alexandra and the Hon. Angus Ogilvy, 82, 86
Abbey, Mrs. Eleanor, 46, 77
Aberdeen Art Gallery and Regional Museum, 37, 159
Alton, R. E., 90
Anonymous, 36, 45, 50, 150, 151, 155, 171, 219, 224
Archer, R. P., 233
Arts Council of Great Britain, 175

Balfour of Inchrye, Diana, Lady, 216, 230
Bangor, University College of North Wales, 199
Barnes, Mrs. Egbert, 180
Bath, Victoria Art Gallery, 19, 29, 136
Beddington-Behrens, Sir Edward, 1, 59, 60, 68
Benson Ltd., S. H., 258
Bevan, Robert, 61, 62, 65, 121, 157, 210, 237
Bevan, Mrs. Robert, 104, 105, 106, 107, 108, 109, 141, 142, 143, 144, 145, 146, 147
Bingley, F. J., 257
Bonham-Carter, Lady, 140
Boult, Sir Adrian and Lady, 116, 123, 166
Brighton Art Gallery and Museum, 139
Bristol City Art Gallery, 117, 240
British Transport Hotels Ltd., 249
Brockbank, R., 226
Brodie of Brodie, 44, 126
Brown, Bernard, 250
Brown, Mrs. Oliver, 73
Browne, Mr. and Mrs. E. Martin, 76
Buxton, Simon, 214

Campbell-Orde, Lady, 227
Cardiff, National Museum of Wales, 254
Cazalet-Keir, Mrs. Thelma, 134, 154
Champion, James, 259
Chelmsford and Essex Museum, 164, 215
Clark, Miss Ruth, 64
Clwyd, Lord, 74, 80, 81, 87, 91
Coghill, Nevill, 41
Colchester Art Society, 201
Colchester, The Minories, 211
Colinvaux, Mrs. Hilda, 33, 163
Cowell Ltd., W. S., 252
Cranbrook, Countess of, 131
Crawshaw, Mrs. Nancy, 231
Croft, Lord, 243
Cruickshank, Dr. R., 195

Daglish, Mrs. Alice, 181
Dell, Jeffrey, 222
Dockar-Drysdale, W., 192
Doncaster, Mrs. A. B., 83, 198
Dublin, Municipal Gallery of Modern Art, 17
Dundee City Museum and Art Gallery, 256

Edwin, Miss P., 55
Elliott, Clarence, 128, 148
Eppstein, Mrs. C., 183

Franklin, Michael A. E., 92, 156, 220
Franklin, Messrs. Sidney, Cyril and Michael, 16

Gater, Lady, 22
Gibbs, Mrs. Marion, 260
Girling, Mrs. Frank, 11
Gordon, Mrs. Alban, 30
Gordon-Clark, Mrs., 153
Gore, Frederick, 6

Hamilton-Smith, N. L., 39
Hardcastle, Mrs., 248
Hare, Mrs. Katharine, 232
Harrisson, Mrs. H. B. Corbett, 69, 75
Hayter, Sir William, 31, 84, 190
Herzog, F. J., 189
Hewer, Mrs. T. F., 120
Holland, Lady, 234
Hooper, Howard, 179
Huddersfield Art Gallery, 186
Hutchinson, Mrs. Louise, 103, 206, 262

Ilford, Lord, 21
Imperial War Museum, 2, 25, 26, 66, 263

Jell, Mrs. G. C., 23
Jessel, Toby, 242
Johnson, A. L., 218

Keighley, Art Gallery and Museum, 196
Kingston-upon-Hull, Education Department, 160

Lane, Hon. Mrs. George, 38
Langston, John, 58
Lee, H. S., 255
Leeds City Art Gallery, 119, 176
Leicester Galleries, 4
Leicester Museums and Art Gallery, 47
Leicestershire Education Authority, 13, 53
Levetus, Mr. and Mrs. Francis, 251
Levetus, Mrs. Francis, 182, 217
Levetus, Miss Louise, 152
Lewis, J., 246
Lister, Arthur, 35
Liverpool, Walker Art Gallery, 221
Lucas, Hon. Mrs. A., 204

INDEX OF LENDERS

Mackrill, E. R., 191, 225
Manchester City Art Gallery, 15, 18, 28, 188
Marris, Mrs. Elisabeth, 40
Massey, Mrs., 9
Medici Society, Ltd., 10, 71
Ministry of Public Building and Works, 48, 51, 235
Montagu-Pollock, Sir George, 72, 127
Montagu-Pollock, H. V., 135

Nash, Miss Barbara, 184
Nash, John, 70, 78, 94, 96, 97, 99, 100, 101, 102, 110, 112, 113, 114, 115, 207, 208, 209
Nash, Mrs. John, 202
Nash, Mrs. Peter, 88
Neilson, Mrs., 93, 161, 212
Neville-Rolfe, Mrs. Edmund, 56
Newcastle-upon-Tyne, Laing Art Gallery, 238
Newport, Mon., Museum and Art Gallery, 173, 178
Nichols, Francis, P. B., 42
Northampton, Central Museum and Art Gallery, 34, 52
Nottingham City Art Gallery and Museum, 138, 162, 168
Nowell-Smith, Simon, 261

Pearce, David, 130
Pellew, Mrs. E. M., 57
Picken, J. Q., 49
Pilkington, Miss Margaret, 7
Piper, Mr. and Mrs. David, 89

Rhodes, Mr. and Mrs. Peter, 223
Richardson, Sir Ralph, 20
Robertson, Major General I. A., 174
Robinson, Paul, 122
Roebuck, Clement E., 245
Roper, Mrs. P., 194, 205
Rowley, Laurence, 170
Royal Academy of Arts, 241, 253

Sainsbury, Mrs. Vernon, 27
St. Olave's Grammar School, 236
Selby, Mrs. E. M., 239
Sharp, Miss Susannah, 79, 149
Sheffield, Graves Art Gallery, 12, 228
Sieveking, Lance de G., 5
Smith, Dr. Sauvan, 172
Southampton Art Gallery, 229
Southern, L. J. C., 95, 125, 137, 167, 185, 187, 200
Spencer, Gilbert, 124
Stead, Bryan, 54
Street, Mrs. M. C., 177
Sturge, R. W., 197
Swansea, Glynn Vivian Art Gallery, 193
Swindon Museum and Art Gallery, 24
Symons, N. B. B., 158

Tate Gallery, 8, 14, 63, 67, 244, 247
Toller, Mr. and Mrs. Paul, 165, 213

Vevers, Dr. Geoffrey, 118
Victoria and Albert Museum, 132, 169

Wakefield City Art Gallery, 203
Walker, Mrs. M. C., 3
Weston, Mrs. W. G., 43
Wheeler, Sir Charles, 111
Whitbread, Humphrey, 98
Whitworth Art Gallery, University of Manchester, 85, 129, 133
Williams, Mrs. Vaughan, 32